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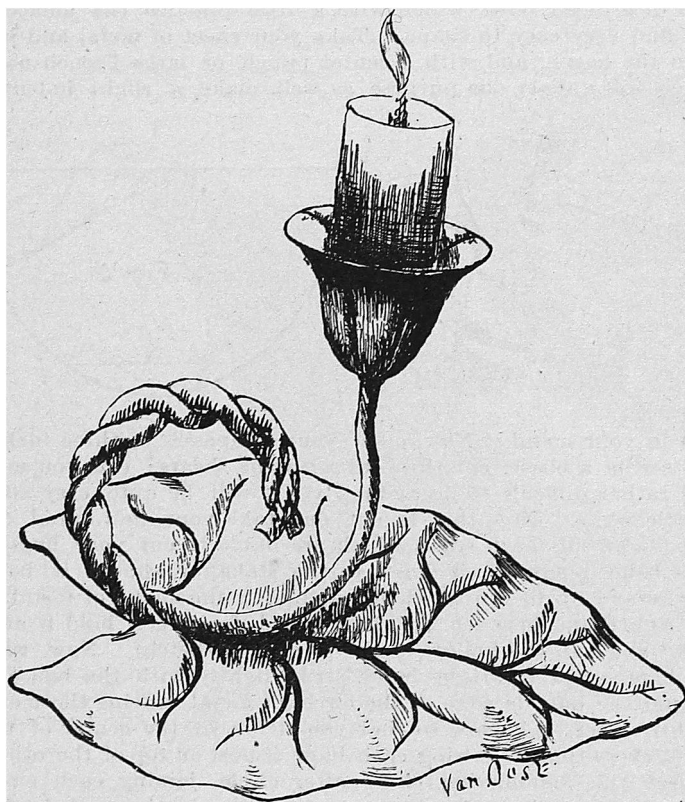
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THE DECORATOR AND FURNISHER.

suit your own ideas, the bottom must be worked in (see dotted lines) for it to stand upon. This is accomplished by scribing a circle on the inside of the bowl by placing one of the arms of the dividers in the punch mark that was previously made. Now, with a tracing tool (see tools), which is much like a chisel whose edge has been made like a screw-driver, go round this circle tapping it with the hammer as you pass it slowly round making a perfect line. Do this so perfectly that no one can tell when the tool was taken up. Repeat this several times as it will enable the bottom to turn freer. This tracing is done on the hollow of the block, holding the tracer between the thumb and forefinger and steadying the bowl by resting the hand upon its edge. Now, to turn the bottom in, place the bowl upside down on the bench, and with the ball end of your hammer strike the center



of the circle, the lines of which show through. Should the sides give way knock the bottom back again and trace it once more, and repeat the former tapping it gently all round the inside of the circle till you have a perfect shape that will stand square and firmly on the table. The decoration of these bowls I will treat later on.

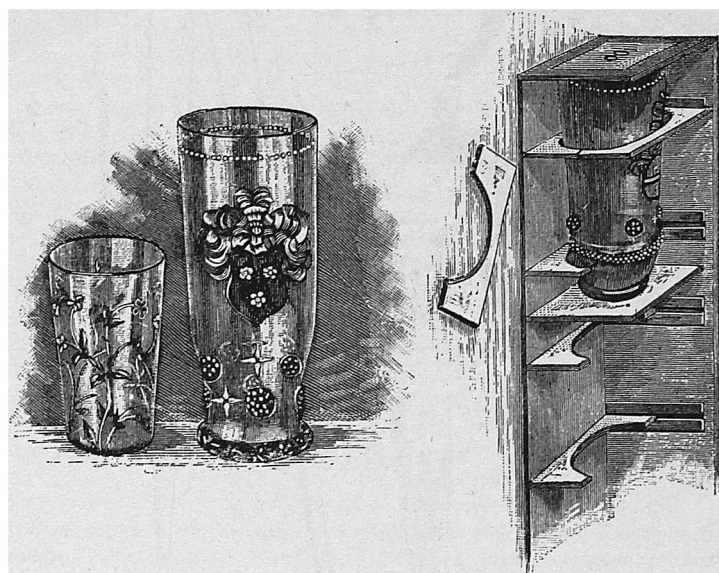
Having had this practice we will make something which we can finish, a little candlestick which takes the form of a conventionalized convolvulus stem, leaf and flower, the latter is the receptacle for the candle, the stem for the handle, and the leaf for the foundation and stand. (See finished sketch.) It is necessary before proceeding further to explain a little about Foxing as some term it. Now, it is quite evident when a flat article is to be chased it must be solidly backed up by some plastic material which will give to the tool while hammering, and at the same time possess an adhesive power that will make the metal and itself one solid yet impressionable mass; by the trade pitch is used toned down by plaster of Paris and a little oil or turpentine; but this does not meet the requirements of lady amateurs as it causes great annoyance by its splitting off and adhering to the hands and clothes. To avoid this I give a composition which will prevent this unpleasantness. To make this cement take 1 lb. of yellow beeswax, 3 lbs. of plaster of Paris, 2 lbs. of Burgundy pitch, and half an oz. of lard. Should the composition be at all brittle, use a little more lard or wax as it varies in summer and winter. This composition while warm is laid on a block of wood or iron which should rest on a ring of leather or straw, the article to be embossed is then warmed and pressed into it. Now to proceed with the candlestick; trace the leaf onto a piece of metal; this is done with colored transfer paper which can be purchased at any art material store. Should you care to make this paper yourself, which is very simple, take a little lampblack and mix it into a thick paste with castor oil; rub this over one side of tissue or news paper, gently wiping away all surplus grease with a rag. Place this greasy side on your metal, on top of this put the design; now go over the lines of the leaf with a hard lead pencil, carefully tracing the pattern. Too great care cannot be exercised in this tracing, as it is harder to trace than to draw. We will now proceed to work up the pattern; this is done with the tracer, or bordering tool as it is sometimes called. Place the edge of the tool on the middle vein of the leaf; tap this gently and rapidly with the hammer, guiding it slowly along at every stroke. Repeat this several times till

you have made quite a deep line; next treat the other lines in a similar manner. When these have all been gone over warm the metal and take it off the cement and anneal it, after which, with your shears, cut it out. We will now form the flower which is the nozzle to receive the candle. (See sketch Fig. III.) Scribe a circle of an inch radius, place this on your block and proceed as with the bowl before mentioned. When this is a little like the shape place it in your bed of cement, and strike the center repeatedly with the ball end of the hammer until it is of sufficient depth to hold the candle. Now, by looking at the design you will see that the edge of the flower is turned out or droops over. This is done by placing the rim on the edge of your block or stake and striking it out round the edge. When this is done place it in your cement again, and outline the leaves with the tracer; next punch a small hole in the center; this is to receive one-eighth of an inch brass wire which is to be soldered on, and at the same time solder the stem to the leaf.

(To be continued.)

ENAMELLED GLASS PAINTING.

ENAMEL glass painting is both nice and remunerative work, and with a little skill charming effects may thereby be attained. Enamel painting is best suited for ornamenting colored glass: it can also be done on plain white glasses, bottles, etc., only the artist must make sure that the glass has previously been tempered, so as to bear the heat of a second firing in the kiln. The painting is done as follows: First draw the outlines of the design with a fine brush, in Chinese white; should the worker prefer to trace it through, the pattern must be drawn on strong white paper and firmly stuck to the glass with bits of wax. When the outlines are thoroughly dry the whole painting must be coated with white enamel paint, which has been well mixed with a few drops of turpentine oil, by a glass rubber, on a glass palette. The mixture should be clear and about as thick as cream, above all it must be very smooth, *every little grain rubbed down*, and as it soon dries, only a small quantity at a time should be prepared. Enamel colors must be laid on thick, and as evenly as possible. For this purpose it is advisable *to work with a full brush and only go once over each surface*. If irregularities remain after an extra large surface has been painted, they can be scratched out with a very light hand. A pointed instrument may also be used to remove little blisters. The glass must be held horizontally whilst drying, and slightly turned from side to side to prevent the color running over the outlines. This first coating process being completed, the glass may be fired ready for further painting. This is made easier by tracing the intended design with pencil and black transfer paper on the enamel coating. All the shadows are afterwards painted with glass color black, which must be thinned with turpentine, but not be too dark, otherwise it will look muddy after firing. Should the worker have a kiln near, she will find it a great help to have the glass again fired at this stage; not that this intermediate firing is positively necessary, for the glass may also be



placed near the fire, or in the rays of the sun to dry for 3 or 4 days. The quicker this takes place and the more seldom the colors are retouched, the more successful is the painting which must at last be again well fired. The enamel colors are sold in papers in most artists' repositories. The brush must be dipped in a mixture of turpentine oil, spirit and clove oil, and turned about till finely pointed. The colors are put on more or less thickly according to their sought after shade and darkness, but *never too thickly* or they will show cracks in firing. *Nor must the brush contain too much oil*, as too much oil invariably pro-

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duces unfavorable results after firing, and to avoid such and keep the colors clear the brush should be frequently rinsed in spirits of turpentine. If a glass does not look right after the last firing, it can be safely re-painted and re-fired, for a good glass will bear firing 3 or 4 times. In conclusion we beg to acquaint our readers with a very simple and convenient way of packing glasses for transport. A cigar box will hold a small glass, and in either it or a larger packing case, wooden divisions the length of the glass are glued in, then small notches of wood are glued to the sides between which pieces of strong pasteboard, the shape of the glass, are slipped. The lower half of the same corresponds to the upper. (See illustration.) The notches should as far as possible be arranged for the pasteboard supporting the glass to come between, and not touch the painting itself. The glass should also be wrapped up in fine tissue paper.

LACE.

BY HELEN ANDERSON.



IF one should attempt to combine lace and embroidery under one head, it would be impossible to handle such a subject unless one had an unlimited amount of time and space, and yet from the earliest times the two have been so interwoven that it is almost impossible to speak of one without mention of the other.

Throughout the Old Testament we hear constant mention of embroidery of "curtains" of "Fine twisted linen," and of the king's daughters "who shall be brought unto the king in raiment of needle-work." It fact, it is from the open work embroidery that we trace the birth of lace, that is, I believe the most natural origin, although we cannot go back to the time when mention of lace is not made in some form or other, even in nations far removed from civilization. In the *London Chronicle* of 1767 there is an account of the opening of a Scandinavian mound or barrow in Dorsetshire. Among other relics were found within the hollow trunk of an oak, the remains of a piece of lace made of gold wire, 4 inches long, $2\frac{1}{2}$ wide, of the old Lozenge pattern. Professor Monsaas ascribes this specimen to the iron age. The author of letters from Italy speaks of the cabinet at Portici where there is a statue of Diana dressed after the purple gowns worn by the Roman ladies; the garment is edged with lace exactly resembling Point.

The finest specimens of Opus Angli-carum extant are the cape and maniple of St. Cuthbert, removed from his coffin and now in the Chapter Library at Dunham.

There is no doubt that before the French Revolution the laces were much more artistic, indeed it seems that further back we go the more delicate and original becomes the needle-work of all countries. Much of this is doubtless owing to the fact the high-born dames of that time had little else to occupy their time and thoughts, and that embroidery and lace making formed their chief occupation. Particularly was this so among the French women, and even at the present time fine needle-work is considered by no means an unimportant branch of French Convent education.

It seems strange, but nevertheless is true, that two of the greatest generals of the Republic, Hoache and Moreau, added to their pay by embroidering waistcoats long after they had entered military service.

Among old needle-work is a style known as cut work and coeval with this work drawn work, in which the weft and woof threads of the tissue were drawn, retaining the design and forming threads into square network, rendered firm by a stitch at each intersection.

In the 17th century passments were made of linen thread to imitate high relief. A thick cord worked over with the thread (quipe) was introduced to mark the salient points of the pattern, thus the term guipure was applied to thread lace with guipure reliefs; the term is also applied to the flowing patterns of Flanders and Italy.

The old laces, points and guipure are not worked upon a net-work ground; the flowers are connected by irregular threads over-cast with buttonhole stitch, often fringed with loops or knots called "Thronns," and by the Italians "Puente a spina." These threads are known to lace makers as pearl ties. The French call them "Barrettes." All laces are limited to two edges, the Pearl or Picot.

Lace is divided into two distinct classes, point and pillow. The first made by the needle on a parchment pattern and termed needle point "Point a l'aiguille." The word point is often incorrectly applied to pillow lace as Point de Malines, Point de Valenciennes.

The manner of making pillow lace is so well known that it is needless to describe it, but in order to give one an idea of the

relative ages of lace, it is as well to enumerate the kinds most in use. When Colbert, by his establishment of the Point de France in 1665, caused a general development of the lace manufactures throughout all Europe, the laces known at that time were point or needle-made lace made at Venice, Spain and Brussels.

A lace called Bissetle, a narrow coarse indented thread pillow lace made by the peasant women near or in the environs of Paris. Campani, a narrow fine indented pillow lace edging used to sew upon other laces. Guise, a thread lace which owed its simplicity to its name; the ground was net-work, the flowers a loose thick thread worked in a pillow, very much like the lace now called Torchon.

Guise was formerly an article of extensive consumption in France, but from the last century little used except by the poorer classes; a few people may remember hearing of it by the name of "Beggars' lace."

Mignonette, a light fine pillow lace, sometimes called Blonde de Fil, was an article of considerable export, and was very much admired for its lightness and clear ground.

Mechlin, all the laces of Flanders with the exception of those of Brussels, were known in common at this period under the general term of Mechlin guipure.

The Italians claim the invention of Point or needle-made lace. England boasts of the invention of Bobbin lace, but to France must be assigned the application of Jacquard system to the net frame, and consequently the invention of machine lace in 1820. Lyons, of Nottingham, invented a pattern called Grecien net; this was followed by Point d'Esprit.

In almost every other branch of art or commerce the introduction of machinery has immediately reduced the value of the hand-made article; but with lace the effect has been very different; it has rather increased the value of real lace, although much of the machine-made lace is very beautiful and very wonderful in its delicacy; it has not as yet attained the exquisite softness and richness of hand-made lace.

The finest and lightest lace that has been made was the work of caterpillars who were made to spin lace veils by the ingenious contrivance of a gentleman of Munich; these veils are not strong, but so light that one yard square would not weigh five grains, while a pattern veil of the same size would weigh 262 grains.

Among curious laces was a cravat and ruffles presented by the Governor of Jamaica to Charles II. They were made from the inner bark of the Lazette or lace bark tree; this bark may be separated into thin layers and then into distinct meshes; the tree is a native of Jamaica.

Before and during the time of George III lace seems to have figured conspicuously in public affairs. On the 19th of January, 1752, a quantity of foreign lace was seized and publicly burnt; indeed, feeling ran so high that ladies were stopped in the street and obliged to surrender any foreign lace that they might be wearing.

George III endeavored from his coming upon the throne to protect English industry, and at the wedding of his sister in 1764 ordered that all the laces worn were to be of English make. Three days before the wedding a descent was made by the Customs upon the court milliner and quantities of lace carried away.

In 1824 Limerick lace was established, but it cannot properly be called lace as it is really Tambour work.

In the little town of Yonghal, County Cork, Ireland, the peasant women are quite noted for their lace, which is neither Pillow or Point but a crochet lace, that is still exquisitely fine and often very beautiful in design, although sold for a mere song.

Throughout all time there has always been something imaginary and fanciful connected with the weaving of lace, in some way the fairy-like fabric seems to be interwoven with the life of the weaver. How many dreams and hopes have been woven into the design, we can imagine for we all know how many hours poor Mary of Scots and her ladies wiled away in this manner.

Could mortal eyes only read many a strange history might be seen in the weft and woof of some dainty old piece, for almost every famous piece of lace has a history often a tragedy connected with it, which accounts for the superstitious fancies that cling around some of the famous old lace.

Without being unusually romantic one is apt to associate lace making with the charming women, the old castles, in fact all the romance and chivalry of the middle ages, and without doubt much of it belongs there, but also without doubt much belongs to the lower classes. Much that is delicate and charming in design has been the work, not the pretty pastime of the poor, and about which clings only the sordid and sorrowful side of life.

It is said that the lace makers of Norway are so poor that they cannot afford a fire to work by even in their very cold winter, so that the hard hand of necessity has forced them to discover a novel mode of heating.

They work upon their lace at night in the stables where the cows are housed, so as to obtain the animal heat thrown out